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schen," "to congratulate himself"; p. 31, l. 13, "nichts weniger als," "anything but, far from"; p. 51, l. 3, "ergingen sie sich," "they indulged"; p. 86, l. 20, "und" = "wenn auch." The note on the gerundive construction, p. 57, l. 26, should have been made to refer to the first occurrence of this construction, p. 27, l. 16, and for a like reason the reference to "im Schilde führen," p. 37, l. 24, properly belongs to p. 35, l. 9. In the latter instance, the recurrence of the phrase (p. 52, l. 10) might also have been pointed out.

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TEXTUAL NOTES.

I. PORTER'S *Two Angry Women of Abington*, edited by C. M. GAYLEY, in *Representative English Comedies*. New York, 1903.

Professor Gayley's text professes to be a faithful reprint of the 2d quarto of 1599 (Q₂), except as indicated in the footnotes. Thru the kindness of Mr. W. A. White, I have been enabled to collate his copy of Q₂ with G.'s text. The two differ frequently. Indeed, on only 5 pages of the 97 occupied by this play do I find no divergencies. Whether these divergencies are variants between copies of the same edition, or whether G. has been peculiarly unhappy in a persistent inaccuracy, of course I cannot say, without access to his original, Bodleian Malone 184. It is but fair to say that the variations rarely affect the meaning.

I cite (by page and line) a few representative variants. (1) 542. 26 G. reads *compass* for *compasse*, 542. 34 *kindness* for *kindnes*, 543. 51 (*et passim*) *do* for *doe*, 627. 125 *tell* for *tel*. These suggest that G. took a modernized printed text as a basis, and, as was inevitable, failed to revise it perfectly; but what of 551. 69 *chanel*s for *chanels*, 633. 315 *doone* for *done*, 539. 13 *hee* for *he*? Both these sorts can be produced *ad libitum*. (2) In nine places (I count hastily) G. inserts without remark words not in Q₂, as 612. 189 *you*, 625. 56 *lucke*, 626. 84 *I say*. He misreads, 554. 176 *of* for *in*, 556. 230 *is* for *in*, 615. 270 *him* for *them*, 620. 33 *thy* for *my*, *et al.* (3) In 13 places (again I count hastily) G.'s footnote assigns a wrong variant to Q₂, *e. g.*, 614. 266 where G. has *swones* in text and says Q₂ reads *swoses*; in fact, Q₂ has *swounes*. (4) G. frequently, without comment, alters the original arrangement of words in the line. At one place (p. 570) he supplies in brackets a stage-direction which is in Q₂. Incidentally one might inquire whether it is not an

affectation to supply stage-directions in Elizabethan English, as is done in this edition. (5) G. supplies, 606. 102 *off*, where Dyce supplies *question*; but the sense is complete without either, and one is hardly justified in supplying a word solely for metrical regularity.

I append a brief description of Mr. White's copy of Q₂. A-K in fours (J omitted), no pagination. (A) title-page; verso 'The names of the speakers' and 'The prologue.' A₂-K₄ (verso) text of the play. The book contains 40 leaves exclusive of fly-leaves. It is in a modern binding of red morocco.

II. DEKKER'S *Old Fortunatus*, edited by H. SCHERER in *Münchener Beiträge*, Heft 21, Leipzig, 1901.

Dr. Scherer undertakes to give us an accurate reprint of the quarto of 1600. Again I am indebted to Mr. White for the means of testing the accuracy of the reprint. I have compared the prologs (89 lines), lines 1-102, 323-358, and 2157-2260. No errors appear beyond a few misprints such as *Longauylle* for *Longauile* (2207), and a few slips in the punctuation (in which S. undertakes to note every change from the quarto), *e. g.*, 42 where quarto reads *rarely*, *marrie*—similar slip in 24, 25, and 27. Periods are silently inserted after the numbers 1 and 2, denoting the speakers in the prolog at court. The title-page, in the original set in lower case with an occasional initial capital, is put in capitals thruout, betraying Dr. S. into printing SERVANTS where the usage of the time would have called for SERVANTS. Further the existence of the vignette on the title-page is noted, but the motto 'aut nunc aut nunquam' is not noted. The lining of the title-page is also disturbed for no cause. I speak of these very minor details to emphasize the need of fidelity even to the remotest detail; for S. aims to enable us to work without the original and he must therefore have our confidence to the last comma. In collating the texts of Dilke 1816 and Rhys 1887, S. does not note their alterations in stage-directions or Rhys's divisions into acts and scenes. Such omission of modern changes is not without justification, but the fact is that S. seems not to have realized fully that title-page, stage-directions, and dramatis personae are integral parts of the play for scholarly purposes—especially for the study of the theater itself—and should receive the same faithful attention that he has given to the body of the text.

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